

Abstract

Bladh, S. *Music teachers – in training and at work: A longitudinal study of music teachers in Sweden.* (Musiklärare – i utbildning och yrke: En longitudinell studie av musiklärare i Sverige.) Doctoral dissertation at Department of Musicology, Göteborg University, Sweden, 2002. In Swedish with a summary in English. ISBN 91 85974 68-4, ISSN 1650-9285.

The dissertation is about a class of future music teachers, who are followed over 10 years. Four surveys were conducted, in 1988, 1992, 1995, and 1998. At the outset, the reply frequency was 73%, i. e. 169 out of 232, with a gender distribution of 60% women. The survey ten years later had a reply frequency of 55%, with the same gender distribution, a decrease which, among other things, reflects a large number of dropouts from the music teacher training programme. Up to three interviews with 36 informants from the statistical material were conducted by Bouij at Örebro University.

The project thus represents an approach of multiple methodologies, data being complemented by literature, law texts, civil inquiries, protocols, etc. The theoretical starting point of the dissertation is Habermas's theory of *communicative action*, which is one of two themes I have used. *Intersubjectivity* in communicative action is a prerequisite for socialisation and creation of identity. The other theme is his view of society as divided into two parts; i. e. man has to relate to both a *lifeworld* and a *system*. The main aim of the dissertation is to develop understanding for the complexities of socialisation into the music teacher profession, through use of the concepts of *lifeworld* and *communicative action*.

With the *structural aspects of the lifeworld*, i. e. Habermas's concepts *culture*, *society*, and *personality*, the pre-training, teacher training and professional life of music teachers are analysed by way of a contextualisation. The results show that cultural reproduction in the total training of music teachers has little in common with the culture creating meaning in compulsory education, and slightly more in common with local music schools. Collective norms integrated during training are closely tied to artistic/musical elements, and consequently hard to transfer to creating a sense of *solidarity* with pupils in compulsory education. Integration is better suited to creating solidarity with talented pupils in music schools. *Responsibility* generated in the personality aspect is built on the ego strength derived from interaction with pupils. Greatest responsibility includes talented pupils in music school, who are the closest reflection of the music teachers' own socialisation, while pupils of compulsory school are those least included.

Key words: music teacher socialisation, music teacher training, communicative action, lifeworld, compulsory music education, longitudinal.